
IMPRESSIONS OF A NETWORK

*CBS ENTERTAINMENT, DRAMA,
NEWS, SPORTS AND CHILDREN'S
PROGRAMMING
1931-1980*

A 1980 DIARY

CBS TELEVISION NETWORK SALES

ENTERTAINMENT

EYE ON CREATIVITY

Some people called it "radio vision," others dubbed it "visual broadcasting," but its pioneers called it "television"—the simultaneous transmission of sight and sound. Tuesday Evening, July 21, 1931. From the studio of experimental television Station W2XAB, the Columbia Broadcasting System inaugurated America's first regular television schedule. Mayor James J. Walker was on hand to officially open the station, while CBS Radio announcer Ted Husing served as Master of Ceremonies. Kate



Smith sang "When the Moon Comes Over the Mountain," the Boswell Sisters sang "Heebie-Jeebie Blues" and George Gershwin appeared playing "Lisa." Though these initial 45 minutes would include speeches, one with the auspicious title "What to Expect of Television," the preeminence of music and variety would establish the pattern. Television was to be a medium of entertainment.

Broadcasting a regular schedule seven hours a day for the next 2 years, W2XAB's technical directors would attempt practically any program, event or stunt they could crowd into a twelve by twelve air-cooled, darkened studio. The emphasis shifted away from entertainment in 1933-38 as CBS suspended its regular broadcast schedule to concentrate on improving the technology of television.

By 1941, television was all-electronic and had improved from the impractical 60-line definition picture to a full 441-line transmission. W2XAB had become WCBW, and programming now originated from studios in the Grand Central Terminal Building. America was dancing, and Arthur Murray was providing televised lessons in the

latest intricacies of ballroom dancing. Unfortunately, America was also headed for war. While entertainment would take a back seat to war research and civil defense programs during the early 1940's, the war years would benefit television technically, while awakening it to a new programming potential in areas of news and public affairs. When post-war entertainment programming was again on the air, television Station WCBS-TV New York (formerly WCBW), was ready to issue its first commercial rate card in 1946. On March 20,



1948, Station WCAU-TV in Philadelphia broadcast the first televised symphonic orchestra concert. In addition to the viewers in Philadelphia, Eugene Ormandy and the Orchestra were transmitted over coaxial cable to WCBS-TV New York, and its audience. Five days later, WCAU-TV would sign the first "actual affiliation" contract forming the Columbia Broadcasting System's Television Network. Taking the precedent from its electronic parent, radio, television initiated a network whereby stations in cities with television facilities joined by coaxial cable or microwave transmission could share programming service. Within the first year, the CBS Television Network would expand to 30 stations. The next 30 years would expand that Network to over 200 affiliates. CBS Television programming would diversify to meet the needs of this ever-expanding audience. The CBS Television Network Diary is a selection of broadcasts chronicling that expansion. These selections, while not always "firsts," are certainly representative of the best that television has to offer. Furthermore, each selection reflects some facet of what the CBS Television Network has tried to be over the last four decades—a company dedicated to creativity, growth and technical innovation; a company committed to the medium of television.

Vaudeville never died, it merely moved over to television, providing the medium with one of its most durable formats. The individual perhaps most responsible for this phenomenon was Ed Sullivan and his "Toast of the Town."



Ed Sullivan had been an entertainment newspaper columnist for 30 years when his "Toast of the Town" premiered in 1948. Given less than \$500 to pay the talent, Sullivan managed to book nine top New York attractions including Dean Martin & Jerry Lewis, Richard Rodgers & Oscar Hammerstein II, the referee for the upcoming Louis-Wolcott championship fight, a ballerina, a singing fireman, and The Toastettes chorus line. By 1955, the show would be titled "The Ed Sullivan Show," for that's what it had become—the work of a surprisingly effective, if unlikely showman with an eye for talent, an uncanny knack for presenting entertainers at the height of their prominence, and a knowledge of the delicate chemistry of entertaining the public.

31 DECEMBER, MONDAY

1 JANUARY, TUESDAY

NEW YEAR'S DAY

2 JANUARY, WEDNESDAY

3 JANUARY, THURSDAY

4 JANUARY, FRIDAY

5 JANUARY, SATURDAY

6 JANUARY, SUNDAY

7 JANUARY, MONDAY

8 JANUARY, TUESDAY

9 JANUARY, WEDNESDAY

10 JANUARY, THURSDAY

11 JANUARY, FRIDAY

12 JANUARY, SATURDAY

13 JANUARY, SUNDAY

CBS Radio's biggest stars would become CBS Television's brightest stars as the 1950's got underway. "The Goldbergs" and "Jack Benny" had been on radio for almost 20 years, and "Burns and Allen" was the fine-tuned product of years in vaudeville.



As for Arthur Godfrey, at one point in 1952, he starred in three network programs, "Arthur Godfrey & His Friends," "Arthur Godfrey's Talent Scouts," and his daytime simulcast radio program "Arthur Godfrey Time." While some radio programs lost their charms in the transition, Arthur's ukelele, Molly's windowsill, Gracie's goodnights, George's cigar, and Jack's violin were the visual trademarks which television made all the more endearing.

In an era of grand prize-winning, suspense-generating quiz programs, two more modest productions would make their debuts. "What's My Line" and "I've Got a Secret" would go on to become television's most durable and popular primetime quiz programs.



Considering the fact that the audience was already in on the contestant's occupation in "What's My Line" or his secret in "I've Got a Secret," the success of these programs was derived from the inherent pleasure of watching some very appealing, witty panelists figure out what the viewer already knew. In "What's My Line," this contest of wits matched host, John Daly, and a contestant, against columnist Dorothy Kilgallen, publisher Bennett Cerf, radio personality Arlene Francis and various guest panelists such as Steve Allen. Similarly, the 15-year success of "I've Got a Secret" would result from the sporting repartee of popular host Garry Moore, genial Bill Cullen, elegant Jayne Meadows, articulate Faye Emerson, and the vinegary curmudgeon Henry Morgan.

14 JANUARY, MONDAY

15 JANUARY, TUESDAY

16 JANUARY, WEDNESDAY

17 JANUARY, THURSDAY

18 JANUARY, FRIDAY

19 JANUARY, SATURDAY

20 JANUARY, SUNDAY

21 JANUARY, MONDAY

22 JANUARY, TUESDAY

23 JANUARY, WEDNESDAY

24 JANUARY, THURSDAY

25 JANUARY, FRIDAY

26 JANUARY, SATURDAY

27 JANUARY, SUNDAY

"I Love Lucy" and "The Honeymooners" were to be the first of a new generation—situation comedies produced on film. In the 50's America would come to know the Ricardos and the Kramdens better than their next door neighbors.



Lucille Ball and Jackie Gleason had seasoned their craft in radio and movies, but unlike Burns & Allen and Jack Benny, whose radio personnae came to television intact, Lucy Ricardo and Ralph Kramden were nurtured in the new medium. "I Love Lucy" and "The Honeymooners" set the model for sit-coms for years to come. Marriage and the battle of the sexes never had it so funny. "Lucy" set new standards in production as well, and "The Honeymooners" followed the technique. Filming the shows with 3 cameras before a live studio audience provided several benefits: the spontaneity of live television; a freedom to edit the results; and for those untimely born—a high quality product which retained the freshness of the original performance.

"Omnibus" captured in content and execution the idea behind its creation—a variety series committed to offering highly professional talent opportunities to develop the full creative potential of the new medium.



Funded by the TV-Radio Workshop of the Ford Foundation and hosted by Alistair Cooke, "Omnibus" provided a flexible format in which an array of performances in the cultural arts and true-life adventure films prepared by the New York Zoological Society and the American Museum of Natural History could be displayed. Pictured above are a sampling from the program's three-season table of contents: Orson Welles' 90-minute version of "King Lear;" Maxwell Anderson's original 24-minute play entitled "The Trial of Anne Boleyn" starring Rex Harrison and Lilli Palmer; and Agnes DeMille's elegant commentary on the intense training required, and the beauty achieved by "The Art of the Ballet."

28 JANUARY, MONDAY

29 JANUARY, TUESDAY

30 JANUARY, WEDNESDAY

31 JANUARY, THURSDAY

1 FEBRUARY, FRIDAY

2 FEBRUARY, SATURDAY

3 FEBRUARY, SUNDAY

4 FEBRUARY, MONDAY

5 FEBRUARY, TUESDAY

6 FEBRUARY, WEDNESDAY

7 FEBRUARY, THURSDAY

8 FEBRUARY, FRIDAY

9 FEBRUARY, SATURDAY

10 FEBRUARY, SUNDAY

The 1950's brought to television many great comedians. Of those starring in CBS's best variety programs, one was an affable, crew-cut, bow-tied humorist named Garry Moore. The other was a red-headed clown whose one-man stable of radio characters came to CBS Television in 1953.



While Clem Kadiddlehopper, Sheriff Deadeye and San Fernando Red continued to flourish in the new medium, television would enhance Red Skelton's reputation still further by spotlighting Skelton, the mime. In a weekly segment known as the "Silent Spot," Skelton would illustrate a talent learned from his circus clown heritage—the visual art of pantomime. Garry Moore had been a radio star since 1939, and had been on television continuously since 1950. In September 1958, Moore and his first mate, Durward Kirby, would come to Tuesday nights with a new variety series which would, among other things, make a star of Carol Burnett; revive and spin-off "Candid Camera"; and each week feature a selected year in a montage of film clips, comedy sketches, and production numbers nostalgically bringing to life "That Wonderful Year."

In television's golden age, the viewers assayed two specials as 14 karat—a retrospective salute to 50 years of American life with the automobile, and a musical fairy tale about a young maid whose 'happily ever after' came by magic pumpkin, rather than horseless carriage.



America had been traveling in Ford automobiles since 1903. Changes in the lifestyles, arts, politics and sports of the intervening years were celebrated in the "Ford 50th Anniversary Show." Utilizing three studios, eight cameras and 25 stagehands, this two-hour live broadcast starred Mary Martin, Ethel Merman, Oscar Hammerstein II, Edward R. Murrow and a distinguished roster of science, industry, government and arts leaders. In 1957, CBS telecast Rodgers & Hammerstein's only musical written for television. The traditional love story of Cinderella (Julie Andrews) and Prince Charming (Jon Cypher) received Rodgers & Hammerstein's unique lyric and comedic touch—a sophisticated, upbeat fairy godmother (Edie Adams), with a humorous reluctance to use her magic powers. But "Cinderella" won her godmother's heart, and the largest television audience to date.

11 FEBRUARY, MONDAY

12 FEBRUARY, TUESDAY

LINCOLN'S BIRTHDAY

13 FEBRUARY, WEDNESDAY

14 FEBRUARY, THURSDAY

VALENTINE'S DAY

15 FEBRUARY, FRIDAY

16 FEBRUARY, SATURDAY

17 FEBRUARY, SUNDAY

18 FEBRUARY, MONDAY

WASHINGTON'S BIRTHDAY

19 FEBRUARY, TUESDAY

20 FEBRUARY, WEDNESDAY

ASH WEDNESDAY

21 FEBRUARY, THURSDAY

22 FEBRUARY, FRIDAY

23 FEBRUARY, SATURDAY

24 FEBRUARY, SUNDAY

The 60's were a time of change, and its comedy series were, in a word, diverse—everything from a Martian come to earth, to a small-town sheriff with a nit-wit deputy; from life in a prisoner-of-war camp, to seven castaways on a tropical island.



JFK was in the White House and space capsules were aiming for the moon, but Rob Petrie, his family and co-workers would have settled for a piece of the good life in suburban New Rochelle. The first-class scripting and Emmy-winning performances of the "Dick Van Dyke Show" presented an authentic, if slightly more humorous, side of life and work in the 60's. On the far side of the 60's comedy spectrum, "The Beverly Hillbillies" offered a pure slapstick play on the pretenses of wealth and the trappings of modern life. Each series proved highly successful, demonstrating the diversity audiences had come to expect from the growing medium.

BING CROSBY 1964/COLOR ME BARBRA 1966

VLADIMIR HOROWITZ: A TELEVISION CONCERT AT CARNEGIE HALL 1968

Among the many entertaining specials of the 60's, CBS featured two widely divergent solo performances, and an entertainment legend who brought some of his close friends along for the ride.



Virtuoso Vladimir Horowitz accepted CBS's invitation to do his first television recital as a celebration of the 40th anniversary of his American debut. This landmark special contained neither documentary dialogue, nor intricate staging—simply fifty uninterrupted minutes of a master artist at work. Barbra Streisand's one-woman specials, on the other hand, captured her extraordinary talents in a skillful synthesis of theme, sets, music and costumes. Bing Crosby, in addition to his traditional Christmas specials on CBS, occasionally hosted other variety specials. This 1964 special featured Bob Hope, Rosemary Clooney—and two relative unknowns.

25 FEBRUARY, MONDAY

26 FEBRUARY, TUESDAY

27 FEBRUARY, WEDNESDAY

28 FEBRUARY, THURSDAY

29 FEBRUARY, FRIDAY

1 MARCH, SATURDAY

2 MARCH, SUNDAY

3 MARCH, MONDAY

4 MARCH, TUESDAY

5 MARCH, WEDNESDAY

6 MARCH, THURSDAY

7 MARCH, FRIDAY

8 MARCH, SATURDAY

9 MARCH, SUNDAY

While 60's variety programming would not largely alter the existing format, some exquisite comedy writers of the decade, coupled with advancements in technology, gave the variety series a new veneer which Danny Kaye and Carol Burnett would polish to a brilliant shine.



"The Danny Kaye Show" premiered in the fall of 1963, with a format designed to highlight Kaye's many talents—song, dance, monologues, pantomimes, comedy sketches and just talking to children. Carol Burnett's comedy-variety series would begin in the fall of '67, three months after the final Kaye Show. Together with Harvey Korman (who had been a semi-regular on "The Danny Kaye Show"), Vicki Lawrence, Lyle Waggoner, and Tim Conway, Carol would create many classic sketches including the Old Folks, Mr. Tudball & Mrs. Wiggins, and the adventures of Eunice & Mama. But primarily the 11-year series would be a showcase for Carol—hilarious, satirical, visual, musical, often poignant, but always entertaining.

From the heights of Mt. Everest to the mysteries of "The Body Human," informational specials on CBS have brought a unique look at the excitement and drama of scientific exploration and discovery.



"Americans on Everest," the first National Geographic Society Special, followed 19 Americans as they scaled the world's highest mountain, returning with the first color footage ever shot of its summit. The 37 National Geographic Specials broadcast on CBS featured the work of scientists and conservationists whose adventures and research have expanded man's knowledge of the far reaches of the globe, and offered some of the best color film photography ever seen on television. In 1977, "The Body Human" premiered with a look at the advances in the field of pre-natal medicine and health, including the revolutionary technology which allowed this photograph to be taken inside the mother's womb. What has given each special in this series its human interest is its emphasis on how scientific advances relate to real patients—how medical research culminated in surgical procedures which benefit "The Body Human."

10 MARCH, MONDAY

11 MARCH, TUESDAY

12 MARCH, WEDNESDAY

13 MARCH, THURSDAY

14 MARCH, FRIDAY

15 MARCH, SATURDAY

16 MARCH, SUNDAY

17 MARCH, MONDAY

ST. PATRICK'S DAY

18 MARCH, TUESDAY

19 MARCH, WEDNESDAY

20 MARCH, THURSDAY

21 MARCH, FRIDAY

22 MARCH, SATURDAY

23 MARCH, SUNDAY

*In contrast to the fantasy orientation of many of the sit-coms of the 60's, series such as "The Mary Tyler Moore Show" and "M*A*S*H" would genuinely reflect the climate of American society in the 70's.*



*"The Mary Tyler Moore Show" premiered in the fall of 1970, as an increasing awareness of the place of women in business was just gaining momentum. "M*A*S*H" premiered in 1972, and though still involved in an unpopular war, Americans were ready for a comical outlet for their anti-war sentiment. Both of these themes, if handled by any less skillful a blend of cast, inventive writing, and technical craft, might have failed. But in any event, the 70's was the decade of survival, and these series brought to life the humor of people surviving their jobs, their disappointments, their political frustrations, and sometimes even themselves, with touching and truly funny results.*

The 70's sit-com introduced a satirical humor which bordered on the controversial. Time has shown that the appeal of "All in the Family" came both from the humor captured in Archie's bigotry and the vicarious pleasure viewers gained from watching him blow his stack at the frustrations of modern life.



In a society trying to hold fast to its traditional moorings, Archie Bunker's loyal following could identify with his never-ending battle against the shifting sands of time. Archie maintained a large dose of the loveable bluster of Ralph Kramden, as the feisty lightweight at odds with a heavyweight world. "All in the Family" would later spin off Archie's upper-middle-class, liberal cousin "Maude," and his black neighbors, "The Jeffersons," into similarly successful series of their own.

24 MARCH, MONDAY

25 MARCH, TUESDAY

26 MARCH, WEDNESDAY

27 MARCH, THURSDAY

28 MARCH, FRIDAY

29 MARCH, SATURDAY

30 MARCH, SUNDAY
PALM SUNDAY

31 MARCH, MONDAY

1 APRIL, TUESDAY

PASSOVER, FIRST DAY

2 APRIL, WEDNESDAY

3 APRIL, THURSDAY

4 APRIL, FRIDAY

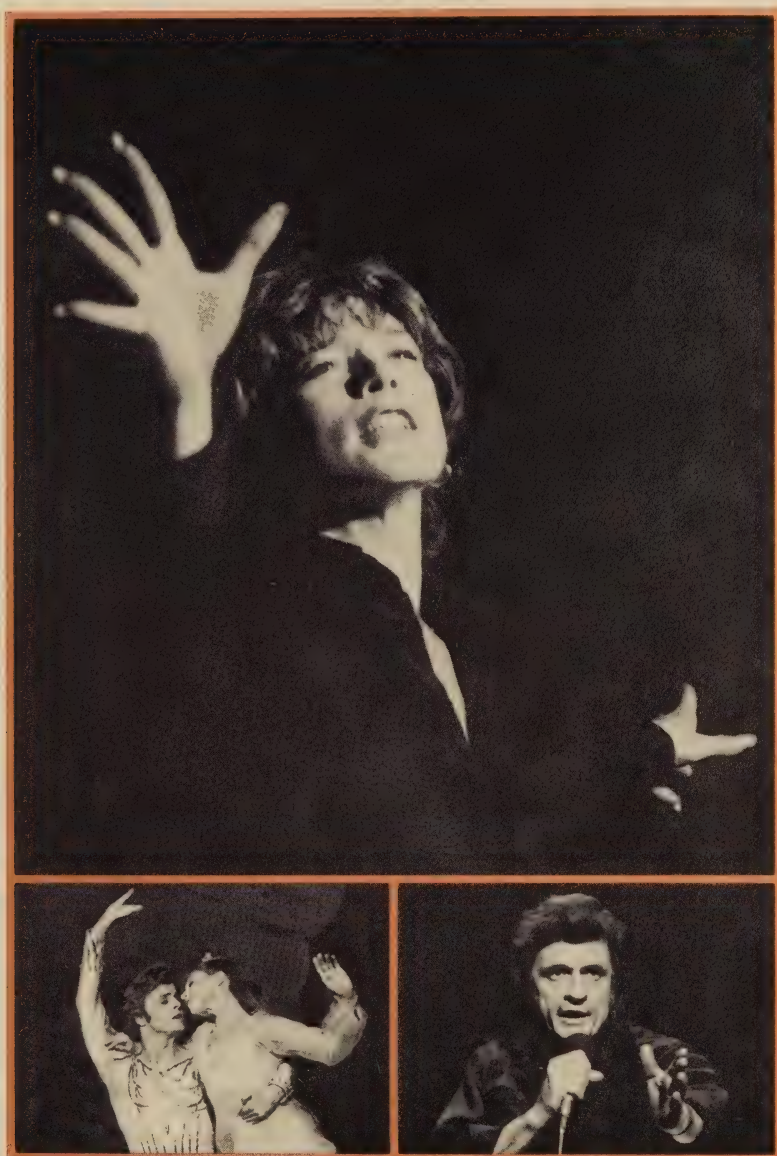
GOOD FRIDAY

5 APRIL, SATURDAY

6 APRIL, SUNDAY

EASTER

Echoing the expanding scope of audience interests, entertainment specials of the 70's ranged from the world of classical ballet; to the harmonies of country music; to a salute to an unsung hero of dance—the gypsy.



Shirley MacLaine played to an enthusiastic audience of "gypsies" in her Emmy-winning tribute to all dancers who are or ever were members of the chorus. In counterpoint to this behind-the-scenes look at dance, a 1977 Christmas season special seated CBS audiences front-row center for Mikhail Baryshnikov's production of "The Nutcracker." With Gelsey Kirkland as Clara, and Baryshnikov as the nutcracker-turned-prince, this special captured the dream-like beauty of a Christmas classic. Finally, the 70's signalled a full acceptance of country music into popular culture. Perhaps no entertainment specials could capture the appeal and tradition of country music better than those of Johnny Cash.

7 APRIL, MONDAY
PASSEVER, SEVENTH DAY

8 APRIL, TUESDAY
PASSEVER LAST DAY

9 APRIL, WEDNESDAY

10 APRIL, THURSDAY

11 APRIL, FRIDAY

12 APRIL, SATURDAY

13 APRIL, SUNDAY

DRAMA ANTHOLOGY OF THE HUMAN SPIRIT

If variety shows and situation comedies were television's first and brightest progeny, drama was the child with a darker nature, possessed of a special vision that television's pioneers would grope to express within the unique confines of the medium. In the 1930's, the experimental Station W2XAB would include in its programming pot-pourri both a mystery drama entitled "The Television Ghost" and a series of experimental dramas written for television and using full costumes and props.

When the renamed WCBW resumed broadcasting in 1941, it offered audiences "Brides in Wartime," a touching look at life on the home front. But it was not until 1948 that drama on television came into its own. On April 6, 1948 the Alvin Theatre



in New York was invaded by 10 microphones, three cameras in the orchestra pit plus another off-stage, and hundreds of feet of cable as CBS crews broadcast Henry Fonda starring as "Mister Roberts," the first program of "Tonight on Broadway," a series which televised excerpts from current hit shows.

From these modest and derivative beginnings, televised drama would thrive on CBS. "Studio One" and "Playhouse 90," the dramatic anthologies, would set high standards for both dramatic content and production techniques. Weekly dramatic series, with well-delineated characters already in place, were free to explore the intricacies of social issues ("The Defenders"), or personal and communal relationships ("Gun-smoke"). Eventually, all the constraints of the medium's early days would be replaced by creative and production techniques to equal the best theatrical or film productions. The journey from live programs, complete with miscues and forgotten lines, to the drama of today was an arduous but exhilarating challenge, and the following pages mark some special steps along the way. As with drama in every age, the subject is still the human spirit in all its forms and feelings. But because human nature is what it is, the greatest challenge always lies just ahead.

14 APRIL, MONDAY

15 APRIL, TUESDAY

16 APRIL, WEDNESDAY

17 APRIL, THURSDAY

18 APRIL, FRIDAY

19 APRIL, SATURDAY

20 APRIL, SUNDAY

Cynics called them "amateurs playing at home movies," but "Julius Caesar" and "The Twelve Angry Men" survive today with their visceral dramatic power intact. The frantic, brilliant enterprise began on November 7, 1948, and was called "Studio One."



When Worthington Miner joined CBS as Director of Program Development, one assignment was to develop a weekly dramatic show in a medium that had neither precedents nor procedures. On the surface, the concept of "Studio One" seemed a simple one. Carrying it through proved a monumental task. Writing 39 of the first 44 scripts himself, Miner would each week cast, rehearse and produce an hour-long live performance, only to turn the moment it ended to next week's opus. Over a nine-year span, nearly 500 original productions, from "Wuthering Heights" and "Jane Eyre" to "Of Human Bondage," would be the crucible for a generation of actors (Charlton Heston, Richard Kiley, Bob Cummings), directors (Frank Schaffner, Sidney Lumet), and writers (Rod Serling, Gore Vidal, Reginald Rose).

In the 1950's, an American institution was transformed by three lone men...a soft-spoken marshal from Dodge City, a Shakespeare-quoting hired gun, and a rough-hewn but righteous cattle driver.



Nowhere was the nation's passion for the broad strokes of rough and tumble adventure more evident than in the western. With the premiere of "Gunsmoke" in 1955, the genre's patterns were irreversibly changed. The first adult western's concentration on character conflict and the community around Marshal Dillon introduced subtle dramatic themes, and led to the series' unprecedented success. Other unconventional heroes would follow—the sophisticated and urbane Paladin of "Have Gun Will Travel," and an aspiring young Clint Eastwood, who brought justice, honesty and toughness to the Texas ranges of "Rawhide."

21 APRIL, MONDAY

22 APRIL, TUESDAY

23 APRIL, WEDNESDAY

24 APRIL, THURSDAY

25 APRIL, FRIDAY

26 APRIL, SATURDAY

27 APRIL, SUNDAY

28 APRIL, MONDAY

29 APRIL, TUESDAY

30 APRIL, WEDNESDAY

1 MAY, THURSDAY

2 MAY, FRIDAY

3 MAY, SATURDAY

4 MAY, SUNDAY

On the darker side, two savants of suspense would treat audiences to an indelible silhouette and 'a fifth dimension beyond that which is known to man.' Alfred Hitchcock and Rod Serling come to CBS.



The clipped British accent and deadpan delivery were as much a part of "Alfred Hitchcock Presents" as the dramas themselves. Each thrilling vignette wove a mystic spell of the commonplace and bizarre, always brought to a surprising close by Hitchcock's sardonic epilogue. But he was not alone in titillating viewers with the wonder of fright. As executive producer, writer and host, Rod Serling introduced a 'pure' science fiction in "The Twilight Zone." In masterpieces like "Mr. Dingle The Strong" or "The Invaders," Serling concocted an irresistibly delicious mixture of fascination and fear, leaving the viewer amid the haunting 'middle ground between light and shadow.'

It was all "Studio One" had tried to be and more, offering brilliant explorations of basic social and psychological realities in original teleplays and adaptations of Hemingway, Faulkner, Saroyan and Shaw. It was called "Playhouse 90."



The "Playhouse 90" production list includes the most moving dramatic performances of the 1950's: "Requiem for a Heavyweight" with Jack Palance, Keenan Wynn and Kim Hunter; "Days of Wine and Roses" with Cliff Robertson and Piper Laurie; "The Miracle Worker" with Teresa Wright, Burl Ives and Patty McCormack. In a 90-minute format, "Playhouse 90" could plumb the depths of a character with a perception and scope never before possible on television. The three telecasts pictured were among those original "Playhouse 90" dramas that subsequently were converted into successful theatrical films.

5 MAY, MONDAY

6 MAY, TUESDAY

7 MAY, WEDNESDAY

8 MAY, THURSDAY

9 MAY, FRIDAY

10 MAY, SATURDAY

11 MAY, SUNDAY
MOTHER'S DAY

12 MAY, MONDAY

13 MAY, TUESDAY

14 MAY, WEDNESDAY

15 MAY, THURSDAY

16 MAY, FRIDAY

17 MAY, SATURDAY

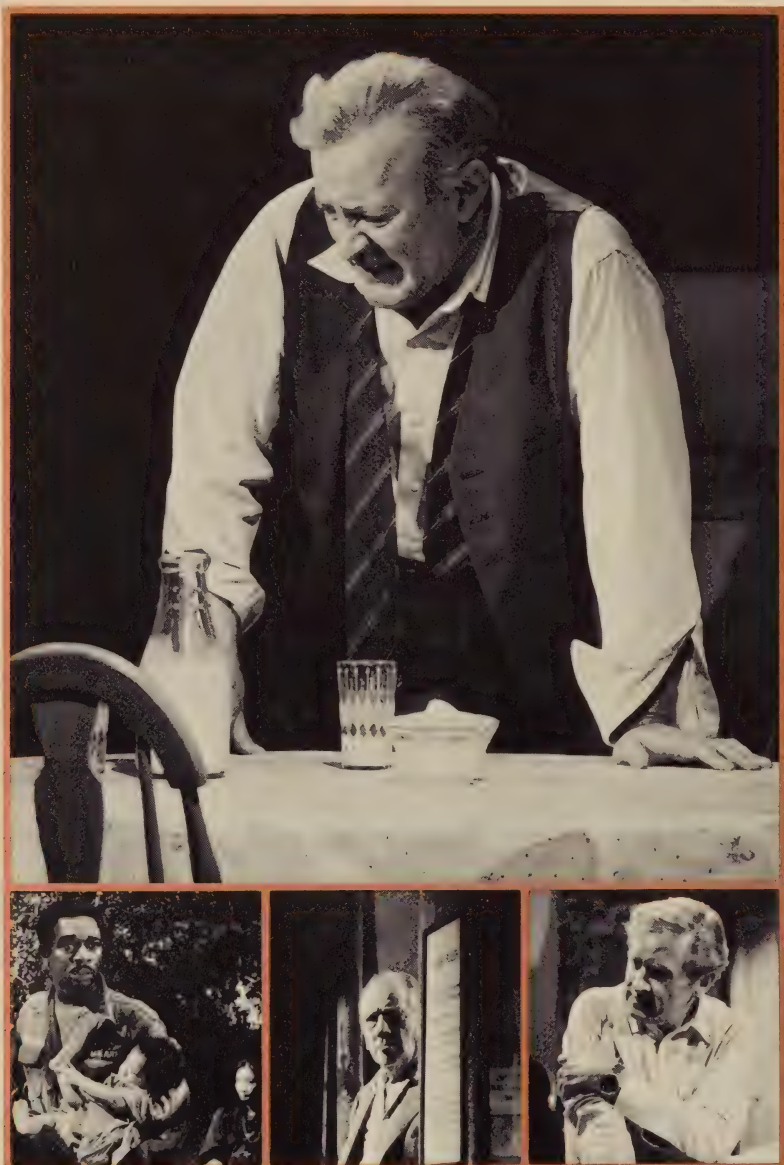
18 MAY, SUNDAY

As one decade closed and another opened, a new breed of lawman appeared on television, bringing a new kind of drama. No longer riding the range to capture outlaws, Raymond Burr as Perry Mason and E.G. Marshall as Lawrence Preston would dress for court and carry law briefs in their hands.



While "Perry Mason" and "The Defenders" were very different from one another, they shared the lawyer as hero, an awareness that new and complex rules decided what was right or wrong, and extraordinary success as televised drama. Perry Mason was as much private investigator as lawyer, piecing together evidence about every manner of nefarious activity, and taking all of America through dramatic courtroom denouements. The earnest New York attorney Lawrence Preston concentrated more on complex social issues such as civil liberties, arguing out both pros and cons in a dogged attempt to find the truth. For viewers, the result in both cases was a new familiarity with the courtroom, the law, and the volatile social realities of a modern, ever more complicated society.

An American classic, an old man's rage against the dying of the light, the emotional vortex of suburbia, and the tragedy of Vietnam—the specials of the 1960's were as diverse and dramatic as the times themselves.



Major dramatic specials like the 1966 production of "Death of A Salesman" with Lee J. Cobb as Willy Loman served notice that televised drama had arrived, with tour-de-force performances as professional and sensitive as any to be found in the theatre or film. And beginning in 1967, "CBS Playhouse" would provide an outstanding forum for major dramatic specials. The subjects were often the myriad facets of the American dilemma—a soldier trapped by a bewildering war in "The Final War of Olly Winter" (1967), a man who would not grow old quietly in "Do Not Go Gentle Into That Good Night" (1967), and a family unable to escape the curse of the good life in "The People Next Door" (1968).

19 MAY, MONDAY

20 MAY, TUESDAY

21 MAY, WEDNESDAY

22 MAY, THURSDAY

23 MAY, FRIDAY

24 MAY, SATURDAY

25 MAY, SUNDAY

26 MAY, MONDAY
MEMORIAL DAY

27 MAY, TUESDAY

28 MAY, WEDNESDAY

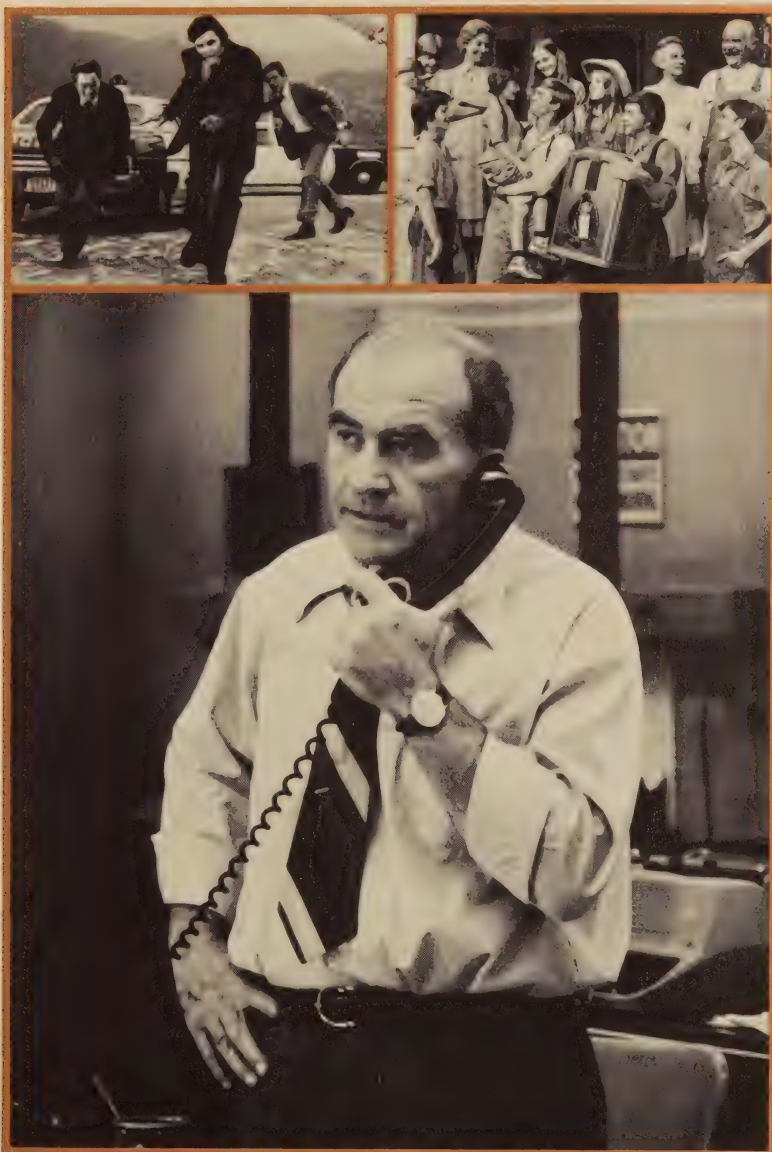
29 MAY, THURSDAY

30 MAY, FRIDAY

31 MAY, SATURDAY

1 JUNE, SUNDAY

The styles of dramatic series have evolved and diversified to match or contrast the changing times, with an island strike force, a family in Virginia and big-city newspaper setting the stage. The effect is drama addressing the issues, fears and fascinations of today.



The first series ever to be shot entirely on location, "Hawaii Five-O" brought to the long-established genre of police drama exotic Hawaiian scenery, and a flair for equally spectacular chase and capture sequences. But the diversity of contemporary series also includes a family drama closer to home. "The Waltons" developed a wide range of colorful, believable characters and strong, simple dramatic themes into one of the most popular shows of the 1970's. Its success mirrors that of another series, "Lou Grant," which weaves its plots around highly topical issues of the day, yet maintains a disarming humanity in the character of City Editor Lou Grant. Emmy-winning Best Dramatic Series in 1979, "Lou Grant" presages a resurgence in drama reflective of contemporary society's problems.

Dramatic specials in the 1970's have become a looking glass for America, each reflecting in its own particular way the nation's history, vitality, and quiet perseverance. Four strong women lead the way.



Form and creativity in modern televised drama have evolved in tandem with the complexity and scope of its subjects. In an epic multi-segment format, "The Autobiography of Miss Jane Pittman" traced one individual, and a nation, as they journeyed together from slavery to a fuller measure of equality. In illuminating and sensitive portrayals, the two women of "See How She Runs" and "First You Cry" faced the ambiguity and tragedy of life, wresting from it a hard-won dignity. And a widow's final, sweetest taste of life took on overpowering dramatic force in "Queen of the Stardust Ballroom."

2 JUNE, MONDAY

3 JUNE, TUESDAY

4 JUNE, WEDNESDAY

5 JUNE, THURSDAY

6 JUNE, FRIDAY

7 JUNE, SATURDAY

8 JUNE, SUNDAY

9 JUNE, MONDAY

10 JUNE, TUESDAY

11 JUNE, WEDNESDAY

12 JUNE, THURSDAY

13 JUNE, FRIDAY

14 JUNE, SATURDAY

15 JUNE, SUNDAY
FATHER'S DAY

Throughout the years, the lure of silver screen stars and stories has extended to television as well. Three of the biggest: Judy Garland as a girl from Kansas, Charlton Heston as an epic hero of the ancient world, and Sylvester Stallone as the underdog triumphant.



Since its television debut on November 9, 1956, repeated showings of "The Wizard of Oz" have only served to endear Dorothy, Toto and all the beguiling characters in the Land of Oz to successive generations of viewers. In recent years, broadcasts of other major theatrical films have brought the movie theatre into the living room on a regular basis, thrilling audiences with Ben Hur's exploits in the world of ancient Rome, and the inspiring story of a simple but determined prize fighter from the streets of Philadelphia who won the nation's affection as he reached for the heavyweight crown.

16 JUNE, MONDAY

17 JUNE, TUESDAY

18 JUNE, WEDNESDAY

19 JUNE, THURSDAY

20 JUNE, FRIDAY

21 JUNE, SATURDAY

22 JUNE, SUNDAY

23 JUNE, MONDAY

24 JUNE, TUESDAY

25 JUNE, WEDNESDAY

26 JUNE, THURSDAY

27 JUNE, FRIDAY

28 JUNE, SATURDAY

29 JUNE, SUNDAY

NEWS INTERVIEW WITH REALITY

CBS News has always held a special place within CBS broadcasts. As a radio news organization, it grew to maturity during the Depression and World War II, electrifying the nation with on-the-scene reporting of the Austrian "anschluss," the Munich crisis, and every major campaign of the war itself. The standards of reporting excellence established during these traumatic times would be transferred to television news when broadcasting expanded in the late 1940's. But from the earliest days, news occupied a significant portion of the nascent television network's program schedule.

In 1931, Station W2XAB presented "Bill Schudt's Going to Press," an interview program that gathered newspaper columnists, editors, and correspondents to discuss news topics. The first regularly scheduled news program, it was also the first to be simulcast on radio and television. CBS News reported on the Roosevelt-Hoover Presidential race in 1932 as well, using charts to track the vote tabulations. When Station WCBW programming operations resumed in 1941 after an eight-year hiatus, the



first visualized news service was broadcast, utilizing maps on rotating and sliding panels, and animation. And in December of 1941, the attack on Pearl Harbor occasioned the first television instant news special, with CBS broadcasting a nine-hour report on the attack. As CBS News grew to meet the challenge of reporting the war, news programming sought to cover the conflict's many different facets, even extending to televised war bond drives.

Since televised news was still in the process of developing its basic tools, video components of these early broadcasts were exceedingly simple, and required long hours of preparation. As a result, when President Roosevelt's speech on the day after Pearl Harbor was carried as another 'instant' news special, the only visual part of the broadcast was an American flag waving in the breeze. Obviously, television news at this early stage was groping for a new form of journalism, a visual approach to reporting the news. A wartime report on the newly invented airborne radar was accompanied by drawings that illustrated its operation and tactical advantages. And

in 1947, CBS Newsman Bill Henry resorted to a schematic drawing of seats in the 80th Congress in his attempt to report on the new composition of the House and Senate.

With the dramatic expansion of network programming in 1948, CBS News presented the first televised coverage of a national political convention. Both major parties convened in Philadelphia, and technical capabilities had developed to the point where cameras could operate outside a studio with less light. Millions of viewers could get their first look at the hoopla and drama that were integral to the nomination of a Presidential candidate. CBS News focused not just on the formal proceedings, but on personalities and analysis, giving America its first graphic introduction to politics at work. The campaign culminated in CBS News coverage of election returns in November, tracking Truman's stunning victory with the studio tally boards.

On May 3, 1948, the CBS Television Network inaugurated the first regularly scheduled television network news program anchored by Correspondent Douglas



Edwards. A fifteen-minute evening broadcast of major political and social events, this format would become the primary vehicle for communicating the day's news. Now as never before, the nation was bound together by a single shared experience, as Americans turned to televised news for information, analysis and a complete picture of their world.

Throughout these years of experimentation, the chief asset of CBS News was the wealth of intelligence and talent to be found in its correspondents. Men like Edward R. Murrow, Eric Sevareid, Charles Collingwood, Bill Downs, Richard C. Hottelet, Douglas Edwards and many others built a tradition for news broadcasting in general, and televised news in particular, that has through the years become the model for impartial and comprehensive news reporting. Even though people, politics and institutions continue to evolve with startling rapidity, the tradition of CBS News remains the recording of that life in all its diversity. It is an ongoing interview with reality, mirroring the world as the world mirrors us.

30 JUNE, MONDAY

1 JULY, TUESDAY

2 JULY, WEDNESDAY

3 JULY, THURSDAY

4 JULY, FRIDAY

INDEPENDENCE DAY

5 JULY, SATURDAY

6 JULY, SUNDAY

7 JULY, MONDAY

8 JULY, TUESDAY

9 JULY, WEDNESDAY

10 JULY, THURSDAY

11 JULY, FRIDAY

12 JULY, SATURDAY

13 JULY, SUNDAY

SEE IT NOW 1951-1955 / PERSON TO PERSON 1953-1961

The reflections of Edward R. Murrow...



Ed Murrow came to the medium of television as the most famous newsbroadcaster of the day. But not content to rest on laurels already won, he ventured to add a visual component to that innate rapport he had with an audience. In the process, two major programs of the 1950's were born. On November 18, 1951, "See It Now" premiered with a display of the co-axial cable, the first direct telecommunications link between the East and West coasts. As pictures of the Atlantic and Pacific Oceans successively rose on the screen, Murrow commented on the potential of the medium. He would exploit that potential to its fullest, confronting

A bright side—conversations with public figures from every field. A more somber side—prototype for the in-depth news documentary. And always, the famous, enigmatic sign-off, "Good night...and good luck."



Senator Joseph McCarthy with a reasoned and precise analysis of the Senator's campaign against Communism in 1954; following the roving ambassador of UNICEF, Danny Kaye, as he danced, sang and joked his way around the world; and bringing all of America to the front lines of Korea for a visit with fighting GIs. The series' tone was serious and informative, but Murrow could be conversational as well. In "Person to Person," his interviews with Marilyn Monroe, Fidel Castro, Margaret Mead, Senator John F. Kennedy and others measured personalities on a human scale, and in the process humanized us all.

14 JULY, MONDAY

15 JULY, TUESDAY

16 JULY, WEDNESDAY

17 JULY, THURSDAY

18 JULY, FRIDAY

19 JULY, SATURDAY

20 JULY, SUNDAY

Understanding consists first of facts, then of reasons, perspective, and a sense of history. Two singular CBS News programs of the 1950's provided vivid journeys into the past, thereby enhancing the present.



"The Twentieth Century," which appeared for 13 years as a regular Sunday evening program, took the concept of a documentary and applied it to the past, illuminating the men, movements and events that shaped the modern world. Using documentary film footage, public figures like Winston Churchill and major events like the world wars were examined and assessed anew. From a different vantage point, the past was also the concern of "You Are There," originally on radio and now anchored by Walter Cronkite with "on-the-spot" correspondents reporting the death of Socrates, Caesar assassinated, the Declaration of Independence signed and other famous incidents. The significance of past events was brought to life with an immediacy no viewer could ignore.

21 JULY, MONDAY

22 JULY, TUESDAY

23 JULY, WEDNESDAY

24 JULY, THURSDAY

25 JULY, FRIDAY

26 JULY, SATURDAY

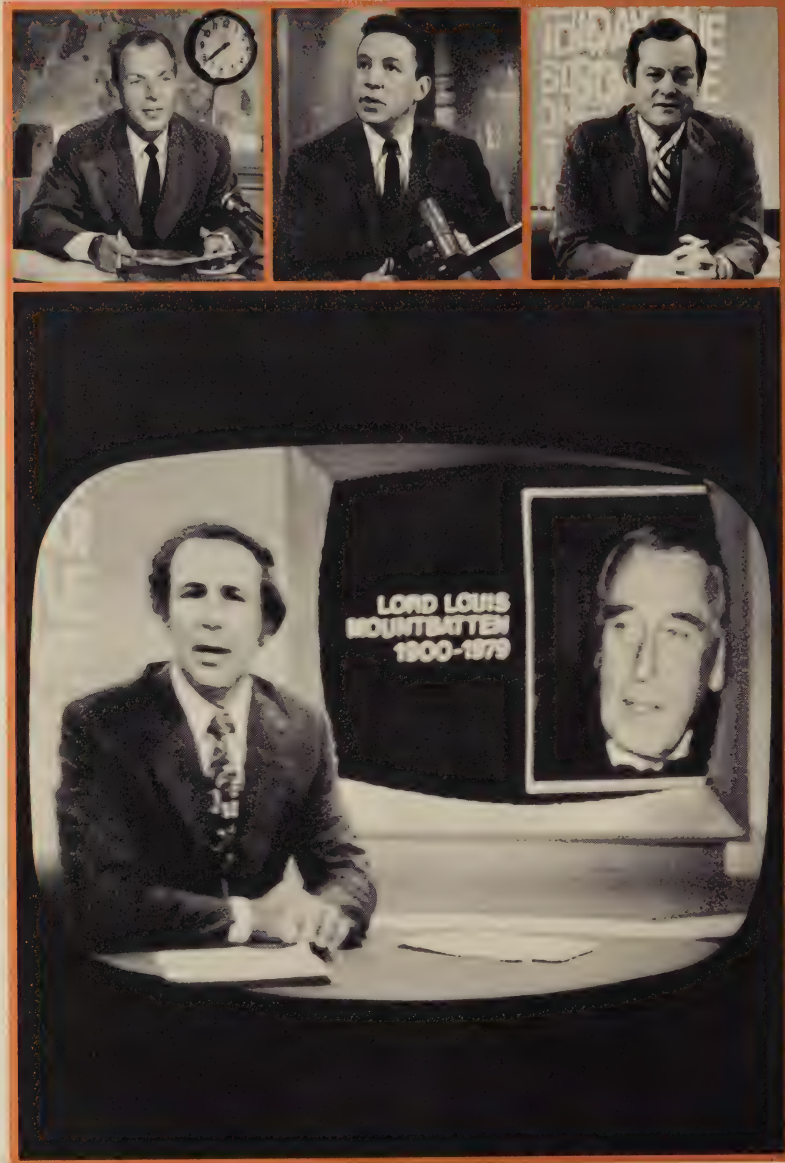
27 JULY, SUNDAY

In a quiet and unassuming way, "Face the Nation" has for 24 years been the forum for senators, revolutionaries, religious leaders and heads of state. Through the simple process of question and answer, headlines are made, and the world's shapers are confronted by a camera, and the American people.



Ever since Senator Joseph McCarthy appeared on its premiere in 1954, "Face the Nation" has given eloquent support to the belief that dispassionate questioning of important public figures leads to intelligent consideration of vital public issues. The program's 1957 interview with Nikita Khrushchev in Moscow was criticized by both the President and Congressional leaders, but provided a much-needed counterbalance to the fortress mentality of the Cold War. Intervening years have seen every major national political figure, many foreign leaders and a host of influential men and women from every field submit to questions from the show's panel of journalists, making it commonplace to see "Face the Nation" cited in Monday morning headlines as the source of news, as well as the arena of the newsmakers.

At times journalism can be glamorous, but first come the alarm clock set for 3AM, news stories to be edited by dawn, and a complete news broadcast when others are just beginning the day. Your job is anchorman for the "CBS Morning News," the only regularly scheduled hour-long morning news program in network television.



When the "CBS Morning News" premiered in 1957 with Richard C. Hottelet as anchorman, it set out to provide morning viewers with an electronic front page—concise, informative stories covering overnight national and international events of particular significance. Through the years and with a number of anchor correspondents including Harry Reasoner and Mike Wallace, this program has met its purpose and more, becoming a reliable, incisive source for news as the day begins. Recently renamed "Morning" with Bob Schieffer as anchor, the program's basic hard news premise is enhanced by providing feature stories, commentary and analysis with sufficient time for in-depth development.

28 JULY, MONDAY

29 JULY, TUESDAY

30 JULY, WEDNESDAY

31 JULY, THURSDAY

1 AUGUST, FRIDAY

2 AUGUST, SATURDAY

3 AUGUST, SUNDAY

4 AUGUST, MONDAY

5 AUGUST, TUESDAY

6 AUGUST, WEDNESDAY

7 AUGUST, THURSDAY

8 AUGUST, FRIDAY

9 AUGUST, SATURDAY

10 AUGUST, SUNDAY

11 AUGUST, MONDAY

12 AUGUST, TUESDAY

13 AUGUST, WEDNESDAY

14 AUGUST, THURSDAY

15 AUGUST, FRIDAY

16 AUGUST, SATURDAY

17 AUGUST, SUNDAY

The documentary provided electronic journalism with its most potent and versatile tool for investigating issues, portraying human needs, or examining American society. "CBS Reports" would use that tool to produce a long and distinguished line of hour-long, in-depth news analyses covering subjects as diverse



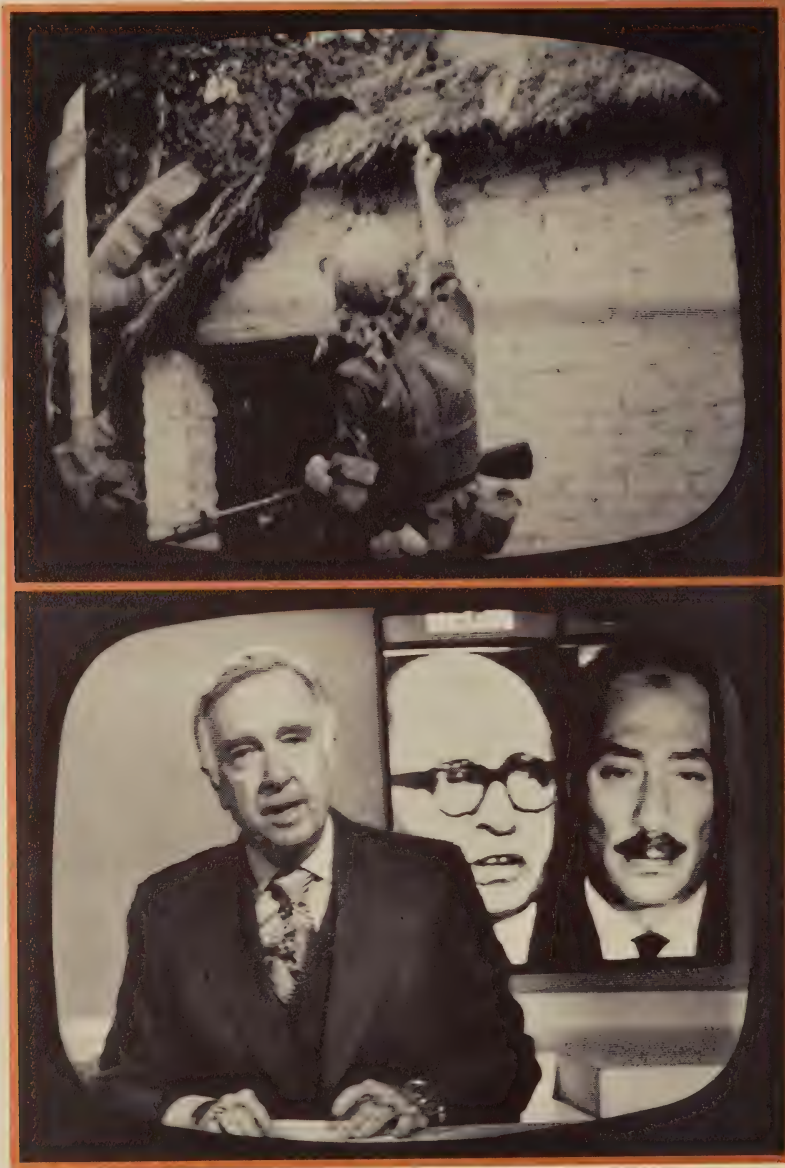
The months of research, planning and on-location filming that went into the "CBS Reports" premier broadcast, "Biography of a Missile," demonstrated electronic journalism's special talent for intimately involving viewers with a subject, placing them at the testing range, by the physicist's side, and even on the launch site itself. That talent would grow in tandem with the series' expanding range of topics, as subsequent broadcasts explored the substratum of poverty and malnutrition underlying American prosperity ("Hunger in America" 1968), how arson was ravaging inner cities ("The Fire Next Door" 1977), and in a recent program,

as the ecology of the oceans, burning tenements, and the nation's jurisprudence. This series premiered on October 27, 1959 with a study of the nation's space program, and ever since has been our conscience, critic, and window on the world.



the seemingly hopeless plight of Vietnamese refugees ("The Boat People" 1979). The tremendous impact this last broadcast had on Americans' awareness of the unfolding tragedy in Southeast Asia was only the latest example of "CBS Reports" programs that, in the process of presenting hard, unvarnished truths, furthered vigorous public debate on important issues facing the country: "Harvest of Shame" (1960), "The Silent Spring of Rachel Carson" (1963), "The Selling of the Pentagon" (1971), "Justice in America" (1971) and "The Guns of Autumn" (1975).

It would be a chronicle of our lives, tracing the nation's journey through war and peace, civil convulsions, moments of triumph and acts of brutality. Should others search for a record of the age, let them look to the man who framed each day's events with an honest, straightforward "And that's the way it is."



The "CBS Evening News" had been on CBS since 1948, but with Walter Cronkite as anchor beginning in 1962 and its expansion to a half-hour in 1963, the broadcast assumed a new and truly national importance. The stature of its anchor correspondent, coupled with an explosion in CBS News' world-wide news gathering capabilities, was a major reason for the emergence of network news telecasts as the common thread in a shared national experience. From the shattering image of soldiers casually setting afire a Vietnamese village, to the ambiguous, troubled peace of the 70's, and continuing into the new decade, the "Evening News'" reporting on domestic and international news remains a central feature of the nation's evening. At times, the telecast has become a catalyst for events, with Walter Cronkite's interview of Sadat and Begin the scene for a rapprochement in the Middle East.

18 AUGUST, MONDAY

19 AUGUST, TUESDAY

20 AUGUST, WEDNESDAY

21 AUGUST, THURSDAY

22 AUGUST, FRIDAY

23 AUGUST, SATURDAY

24 AUGUST, SUNDAY

25 AUGUST, MONDAY

26 AUGUST, TUESDAY

27 AUGUST, WEDNESDAY

28 AUGUST, THURSDAY

29 AUGUST, FRIDAY

30 AUGUST, SATURDAY

31 AUGUST, SUNDAY

In the beginning, camera set-ups took days and east-west transmission was a miracle. By the end of the 1960's, minicams made on-the-spot reporting a regular visual reality, and satellites brought the world to our doorstep.



By 1962, "Early Bird" was in the sky, and CBS News utilized satellite television as part of its regularly scheduled news broadcasts, making events around the world as accessible as the local weather. This ability to cover news anywhere at any time increased with technological advances, reaching a culmination at the 1968 Democratic Convention where all three networks used a commercial version of the CBS-developed color minicam. Light enough for a cameraman to carry with ease, the minicam permitted immediate and high-quality videotaping, and brought CBS Newsmen into the middle of riots, wars, and a new age of television news.

It is, before anything else, a compendium of the modern mind... probing, witty, skeptical, bemused, appreciative of things that enrich our lives, concerned about those who would do otherwise. Coincidentally, it is also the only regularly scheduled public affairs program ever to consistently rank among the top ten network shows.



Since its premiere on September 24, 1968, "60 Minutes" has confounded the experts by proving that an intelligent informational telecast dealing with complex subjects can find a large and avid audience. Using a magazine format, the program employs exposes (a story of the "Daisy Chain" traced the very profitable but illegal resale of domestic oil), interviews (the 1979 profile of Johnny Carson), and feature stories (most notably a story on VA Director and Vietnam vet Max Cleland) to reflect the problems, diversity and possibilities of modern America. Each of the co-hosts, Mike Wallace, Harry Reasoner, Morley Safer and Dan Rather, bring unique investigative talents to the Sunday evening segments, and as the seconds tick by, regular features like Point/Counterpoint and essays by Andy Rooney add a special flavor to this exceptional journal of the air.

1 SEPTEMBER, MONDAY

LABOR DAY

2 SEPTEMBER, TUESDAY

3 SEPTEMBER, WEDNESDAY

4 SEPTEMBER, THURSDAY

5 SEPTEMBER, FRIDAY

6 SEPTEMBER, SATURDAY

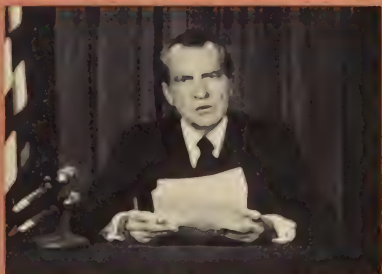
7 SEPTEMBER, SUNDAY

At times, events assume a transcendent historical importance that no longer fits within the framework of regular news coverage. Great men die, demonstrations at a convention erupt into pitched battles, astronauts step out onto the moon,



One of electronic journalism's greatest triumphs has been to make the historic events of our time accessible to every citizen's personal experience. When President Kennedy was assassinated, the CBS Television Network preempted regular programming for three full days so that CBS News could present continuous live coverage of the assassination's aftermath, and the slain leader's funeral. Similar periods of extended coverage accompanied the deaths of both Martin Luther King and Robert F. Kennedy. Since 1948, comprehensive reporting of national political conventions has been a regular feature of network news programming, and in 1968 this live coverage took on special significance as the streets of Chicago

a young lawyer tells of laws broken, and a leader resigns in disgrace. Repeatedly CBS News has gone beyond the limitations of reports to present such events live in their entirety, so that all Americans could see, hear, contemplate, and remember.



erupted in police-demonstrator riots. In an age of technological marvels, the ultimate miracle had Americans watching while 238,000 miles away a footprint was left in lunar soil. And television coverage of the most serious governmental crisis since the Civil War made the entire nation participant while John Dean filled the week of June 25, 1973 with his testimony before the Senate committee on Watergate. President Nixon's resignation the following year ended an extraordinary period during which extended special coverage of news events became a vital extension of democracy itself, opening hidden government actions to public scrutiny and judgment.

The tone is informal, the pace a step slower, and the topics diverse—domestic and international news, sports, religion, the performing arts, science, and more. It's "Sunday Morning," a news program with a new style, attuned to viewers with many interests and a morning of leisure ahead.



"Sunday Morning," which premiered on January 28, 1979, has already been called part "Today," part "60 Minutes," part the nightly news. Its affinities notwithstanding, the 90-minute telecast's reports on people, places and events have a character all their own, fusing factual information with a perspective and depth that in large part derive from "Sunday Morning's" anchor correspondent, Charles Kuralt. His special brand of humanism, familiar to America through the acclaimed "On the Road" reports he has filed while criss-crossing the nation, makes all things great and small worthy of his attention, and ours.

8 SEPTEMBER, MONDAY

9 SEPTEMBER, TUESDAY

10 SEPTEMBER, WEDNESDAY

11 SEPTEMBER, THURSDAY

ROSH HASHANAH

12 SEPTEMBER, FRIDAY

13 SEPTEMBER, SATURDAY

14 SEPTEMBER, SUNDAY

15 SEPTEMBER, MONDAY

16 SEPTEMBER, TUESDAY

17 SEPTEMBER, WEDNESDAY

18 SEPTEMBER, THURSDAY

19 SEPTEMBER, FRIDAY

20 SEPTEMBER, SATURDAY

YOM KIPPUR

21 SEPTEMBER, SUNDAY

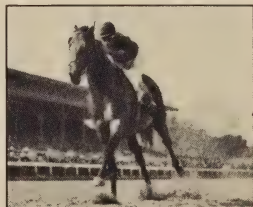
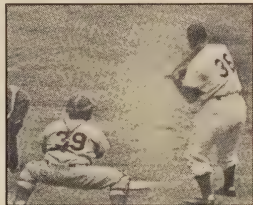
SPORTS CUT TO THE ACTION



In the days of experimental Station W2XAB, television couldn't go to the sporting events, and so on August 13, 1931, CBS's first televised sporting event—boxing—came to the studio. The limited range of the "electric eyes" necessitated rigging up a miniature ring for the 3-round bout between light

heavyweight champion Benny Leonard and Golden Gloves winner Jimmy Martin. In this initial broadcast, sports and television would display a natural affinity for one another, but it would also reveal massive technical problems. With built-in spontaneous action, theatrics, and moments of high drama, sports were in a sense made for television. But these very virtues were also early television's bane, since hand-in-hand with action went enormous playing fields, outdoor locations and sudden, unpredictable plays. (Consequently, 1931 football coverage was limited to watching a miniature tin football on a cardboard field synchronized with the announcer's play-by-play reports.) It would take many years of experimentation before television could bring into the home the pageantry and excitement of major sporting events.

Many improvements came as a result of war research. Cameras could now go to the stadium, and live broadcasts from New York's Madison Square Garden, including college basketball, ice hockey, rodeos and the National Horse Show, highlighted 1946 programming. Major football games were also broadcast live from Columbia University's Baker Field. And in 1947, CBS began televising Brooklyn Dodgers home games, covering all seven games of 1947's 'Subway Series' between the Bronx Bombers and the Brooklyn Bums. In 1948, Citation won the Triple Crown of Racing. Unfortunately, only the 2% of American homes with television sets could watch live CBS coverage of the Belmont Stakes. By the time the next Triple Crown winner, Secretariat, nosed the wire in 1973's Belmont, 97% of American homes would own sets. The medium's explosion into American life would be matched by the extension of its coverage beyond the most popular sports to include everything from Olympian bobsledding to Hawaiian surfing. One by one, the technological barriers would fall, bringing viewers stop-action, instant replay, multi-position and roving camera coverage, on-the-field sound and more. CBS has, throughout this development, played an important role in searching out the action, making televised sports as integral to the nation's leisure as the events themselves.



22 SEPTEMBER, MONDAY

23 SEPTEMBER, TUESDAY

24 SEPTEMBER, WEDNESDAY

25 SEPTEMBER, THURSDAY

26 SEPTEMBER, FRIDAY

27 SEPTEMBER, SATURDAY

28 SEPTEMBER, SUNDAY

Augusta National Golf Club stands as the dream achieved by one of golf's greatest masters, Bobby Jones. This renowned golf course and the tournament held there each year embody the tradition of the sport in this country. Since 1956, CBS has been honored to televise "The Masters".



In 1956, when CBS first set up its cameras amid the dogwood and azalea, a young golfer was just attracting his "army" of followers. Arnold Palmer would go on to win the Masters four times ('58, '60, '62, '64), become golf's first million dollar winner, and be named Sportsman of the Decade. Palmer's popularity and that of 5-time Masters-winner, Jack Nicklaus, would be central to the growth of professional golf during the next two decades. Together they would set new standards of achievement for the tour's younger players like 1977 Masters winner, Tom Watson. CBS's coverage of the PGA tour has expanded from this single tournament in 1956 to the 19 tournaments televised in 1979. And each spring, CBS returns to Augusta National as golf's finest gather to compete for the prestigious green jacket of the Masters champion.

29 SEPTEMBER, MONDAY

30 SEPTEMBER, TUESDAY

1 OCTOBER, WEDNESDAY

2 OCTOBER, THURSDAY

3 OCTOBER, FRIDAY

4 OCTOBER, SATURDAY

5 OCTOBER, SUNDAY

6 OCTOBER, MONDAY

7 OCTOBER, TUESDAY

8 OCTOBER, WEDNESDAY

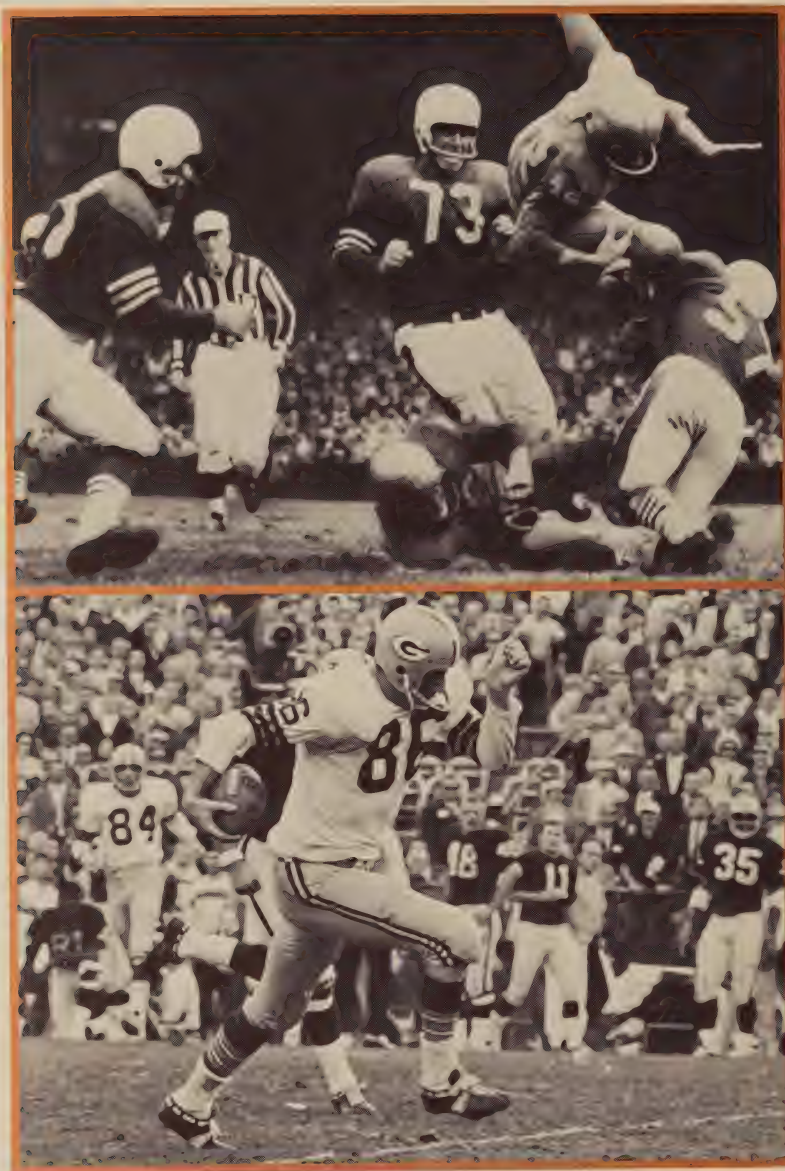
9 OCTOBER, THURSDAY

10 OCTOBER, FRIDAY

11 OCTOBER, SATURDAY

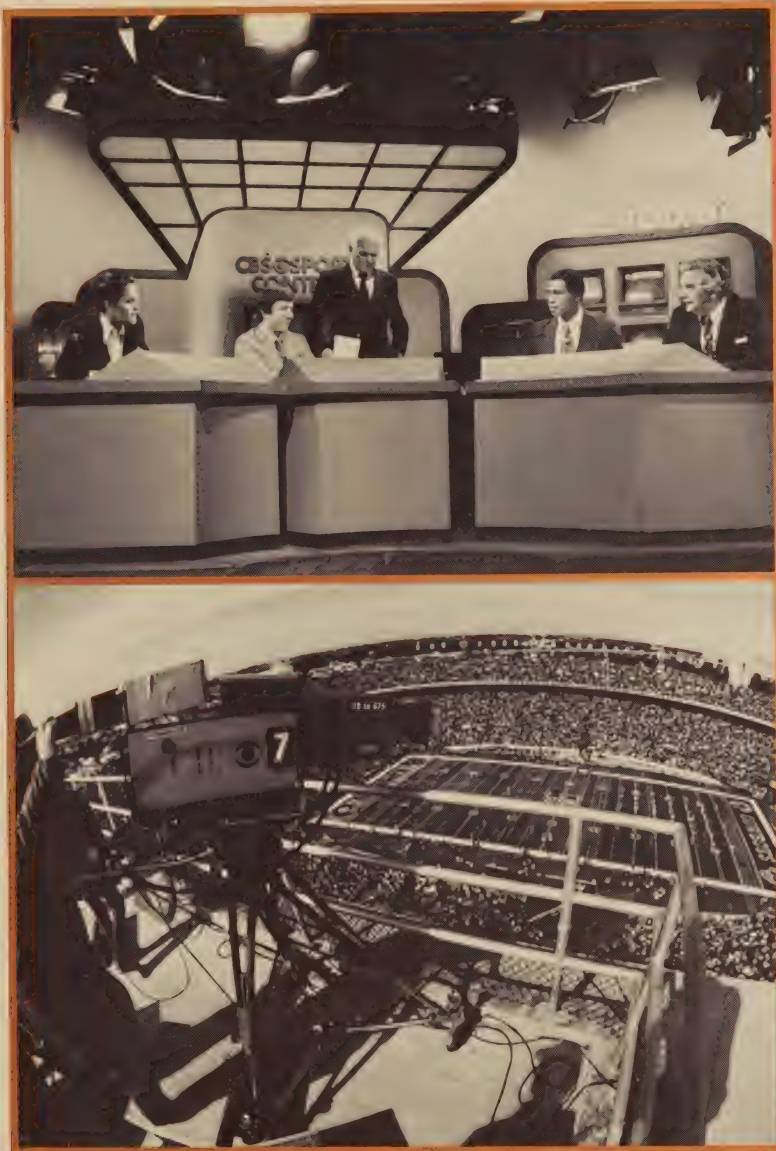
12 OCTOBER, SUNDAY

In 1956, CBS was not sure how America's collegiately oriented football fans would take to professional football coverage. So they promoted it as a chance to see "the nation's foremost ex-collegiate gridiron greats in action." The 24 successful seasons since have proven they had nothing to worry about.



A whole generation has grown up which can't remember what Sunday afternoons in the Fall were like without the NFL. That first season would feature only 56 regional games and 7 nationally televised games, compared to the 111 games of the '79-'80 season. One of 1956's games featured 49ers' defenders Leo Nomellini (73), Hall of Famer-to-be, Paul Carr (57), and an airborne halfback from the Detroit Lions, Don McIlhenny. By 1967, television would make football a rival to baseball's claim as "national pastime." A bowl game to end all bowl games was arranged between the AFL and NFL champions to award the bragging rights as the best team in football. The Green Bay Packers dominated Super Bowl play for the first two years. Boyd Dowler scored on a 62-yard pass play from Bart Starr in Super Bowl II on January 14, 1968.

Acquired experience and technological innovations in NFL coverage have given today's armchair quarterback a seat as good, if not better, than that of the 50-yard line spectator. While he may miss the camaraderie of the stands, he also misses the traffic jams leaving the stadium.



"NFL Today"—the New York control room for CBS's weekly regional broadcasts. Brent Musburger, Irv Cross, Jayne Kennedy, Jimmy "The Greek" Snyder, and Jack Whitaker interview players, up-date the past weekend's action, and preview the day's play. "NFL Today" continues at halftime with scores, highlights, and post-game reviews. Multiply each segment by the different time zones and you can see how "NFL Today" may broadcast as many as 12 segments each Sunday. The games themselves now offer instant replay and slow motion to capture the great plays and controversial calls. Four stationary cameras are augmented by a number of handheld mini-cams to profile the action and players both on and off the field. Are Americans addicted to televised coverage of the NFL? Ask the man who's carrying his portable set into the stadium.

13 OCTOBER, MONDAY

COLUMBUS DAY

14 OCTOBER, TUESDAY

15 OCTOBER, WEDNESDAY

16 OCTOBER, THURSDAY

17 OCTOBER, FRIDAY

18 OCTOBER, SATURDAY

19 OCTOBER, SUNDAY

1968—CBS presents a two-hour broadcast of the U.S.T.A. Championships marking the start of annual coverage; the event opens to both amateur and professional competitors; and Arthur Ashe brings the American title back home for the first time in more than 10 years.



The past 13 years have seen the grass courts and ambiance of Forest Hills give way to the DecoTurf surface and 19,000 seat stadium of the new U.S.T.A. National Tennis Center in Flushing Meadows. This era has also seen the unparalleled growth in the popularity of the sport itself, for participants and spectators alike. Nowhere is the spectator's enthusiasm more clearly reflected than in the expansion of televised coverage. CBS had covered the Tournament of Champions at Forest Hills as early as 1957, but it was the development of the loyal and knowledgeable legion of fans, and the quality play of the competitors—McEnroe, Connors, Borg, Newcombe, Laver, Austin, Evert, Navratilova, King and Smith—which has led to CBS's expanded schedule of more than 8 annual tournaments, and to the more than 25 hours of matches and daily updates highlighting present U.S. Open coverage.

The rules of play, the field of play, and the seasons of play can vary, but the essence of all sports remains the same—the athlete, the opponent, and the challenge.



Since its premiere in 1960, "CBS Sports Spectacular" has presented an anthology of the best in live and taped sports events from around the world. Captured are a broad spectrum of ball sports, track and field, and racing in three variations: human, equine and mechanical—on land and water, indoors and out. How many can you name? There's skateboarding, boxing, hockey, figure skating, skiing, and bobsledding. There's swimming, diving, gymnastics, volleyball, karate, waterskiing, hang-gliding, cliff-diving, rodeos, surfing, and the unique contests of Hollywood Stuntmen, and the World's Strongest Men. "CBS Sports Spectacular" combs the world for the excitement and challenge of all sports competition.

20 OCTOBER, MONDAY

21 OCTOBER, TUESDAY

22 OCTOBER, WEDNESDAY

23 OCTOBER, THURSDAY

24 OCTOBER, FRIDAY

25 OCTOBER, SATURDAY

26 OCTOBER, SUNDAY

27 OCTOBER, MONDAY

28 OCTOBER, TUESDAY

29 OCTOBER, WEDNESDAY

30 OCTOBER, THURSDAY

31 OCTOBER, FRIDAY

1 NOVEMBER, SATURDAY

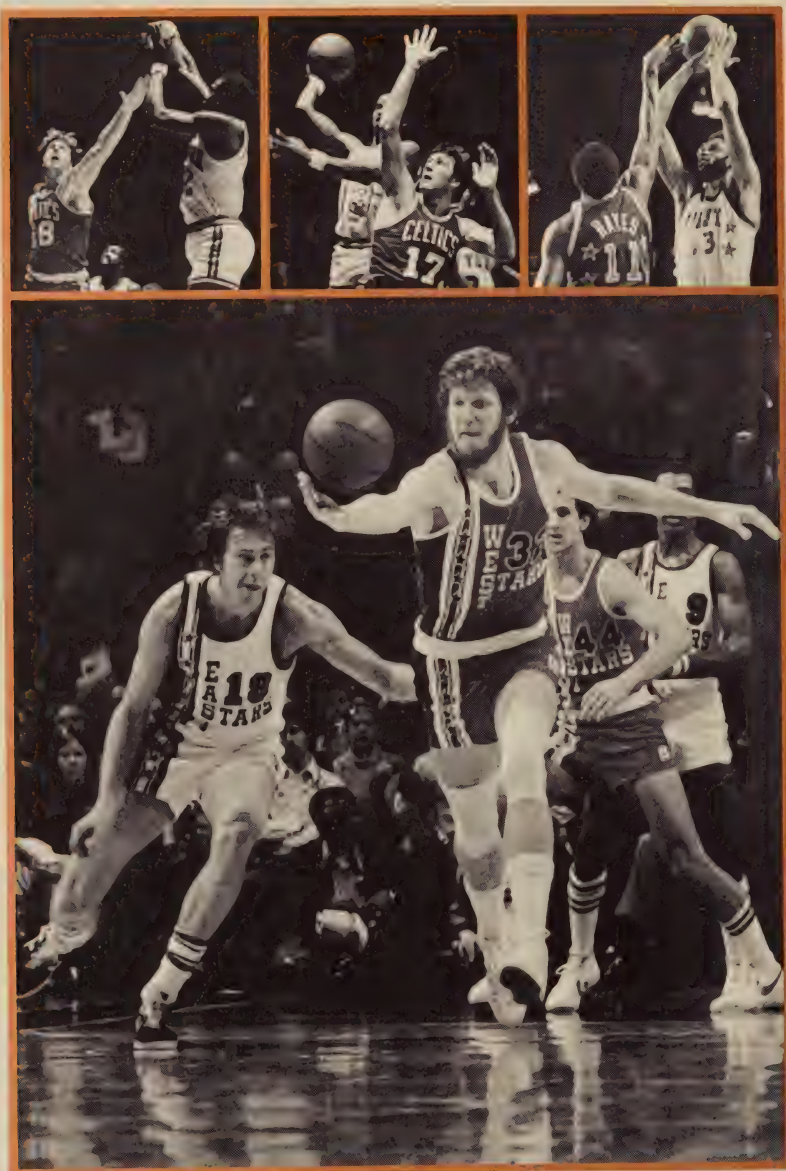
2 NOVEMBER, SUNDAY

What makes a Sports Special special? Sometimes it's the tradition of the event. But more often than not it's the anticipation that this event will demonstrate the very best in skill, speed and endurance—or simply the unique irony of sport—that on any given day anyone can be the champion.



Auto racing, a trial of endurance for the machinery, and a sport of skill and courage for the driver—as a test of these qualities, the Daytona 500 has become one of the most prestigious events on the NASCAR circuit. The Belmont Stakes, a race of tradition—CBS has covered horse racing's third jewel since 1947. In the Stakes' 110th running in 1978, tradition was heightened with anticipation as Triple Crown contender, Affirmed, and chief rival, Alydar, carried the contest to the wire. On this given day the odds would hold and Affirmed would triumph to become only the 11th winner of racing's highest honor for 3-year olds. Another day, and another champion would not be so lucky. Muhammad Ali met Leon Spinks in the World Heavyweight Championship bout at the Las Vegas Hilton. Youth would carry this day, and a split decision would award Ali's crown to Spinks, in the surprise upset.

Take a minute someday, and watch kids shooting hoops in the schoolyard. Then ask them who their heroes are. Chances are the answers will be a litany of the greatest basketball players in the world, the players of the NBA.



Bill Walton reaching for a loose ball, Kareem Abdul-Jabbar going high, Dave Cowens playing the tough "D," and John Havlicek forcing his man into a bad shot—these are the images of the NBA since CBS began covering professional basketball in 1973. Among the fastest and most exciting of sports, nowhere is the game played with more skill and intensity than on the NBA's 22-team circuit. CBS brings these contests to viewers complete with experienced commentators and coverage so immediate you can feel the big men crashing the boards for a rebound, and hear the sweet sound of a corner jump shot slicing the net in the closing seconds of a tight game.

3 NOVEMBER, MONDAY

4 NOVEMBER, TUESDAY
ELECTION DAY

5 NOVEMBER, WEDNESDAY

6 NOVEMBER, THURSDAY

7 NOVEMBER, FRIDAY

8 NOVEMBER, SATURDAY

9 NOVEMBER, SUNDAY

10 NOVEMBER, MONDAY

11 NOVEMBER, TUESDAY

VETERAN'S DAY

12 NOVEMBER, WEDNESDAY

13 NOVEMBER, THURSDAY

14 NOVEMBER, FRIDAY

15 NOVEMBER, SATURDAY

16 NOVEMBER, SUNDAY

CHILDREN CAMERA ON IMAGINATION

From the start, children responded enthusiastically to television's enterprise. Their powers of imagination saw through the imperfections of the craft and into the illusion that early television was striving to create. Experimental Station W2XAB and the subsequent WCBW programmed numerous puppet shows for children and story-telling augmented by free-line animation.

Puppet shows were still popular in the late 1940's when a cast of puppets created by Hope & Morey Brunin was featured in one of CBS's earliest series, "Lucky Pup." The plot revolved around a precocious little circus canine who, with the help of his friend Jolo the clown, attempted to keep his recently inherited \$5 million out of the sleight-of-hands of Foodini, the wicked magician and his dim-witted accomplice, Pinhead. "Mr. I. Magination," a series of inventive mini-operettas premiered in April, 1949.



Mr. I. Magination was, in reality, Paul Tripp, a playwright-actor who created the scripts and lyrics for almost every telecast. Each week, Mr. I. Magination and a young companion took a fantasy train trip to various destinations such as

Imaginationland, Inventorsville and "I Wish I Were" Town. The sets were simple and the visual effects rudimentary, but young viewers visiting Imaginationland could conjure up anything.

The 1950's saw an expansion of children's programming, with Saturday mornings becoming the heyday of cartoons and adventure series, and weekday mornings becoming the domain of a very special Captain. Even though children's programs would tend to concentrate in the daytime hours, certain primetime series would always find their most loyal audiences among the young. One such series was "Lassie." The stories of this devoted and resourceful collie became so popular that "Lassie" would outlast six different masters and 17 seasons of competition.



This section documents the growth and change in children's programming at CBS. While some programs were designed to educate, others merely aimed to entertain. Television has had and probably always will have a special fascination for children. These programs are partly responsible. While adults have come to accept this miraculous medium as the routine, each child watching his first program experiences the same enchantment and mystery that television offered to its earliest audiences.

17 NOVEMBER, MONDAY

18 NOVEMBER, TUESDAY

19 NOVEMBER, WEDNESDAY

20 NOVEMBER, THURSDAY

21 NOVEMBER, FRIDAY

22 NOVEMBER, SATURDAY

23 NOVEMBER, SUNDAY

The Treasure House was not supposed to open until 9AM on October 3, 1955—but the curator, a kindly gentleman dressed in a jacket with large, over-stuffed patch pockets unlocked the doors one hour early so the children could take a look around before the grown-ups arrived.



Captain Kangaroo has opened the Treasure House doors early on weekday mornings for each of the last 25 years, with America's youth as his honored guests. From the beginning, Mr. Greenjeans, Mr. Moose, Bunny Rabbit and Grandfather Clock have been on hand to help the Captain stimulate children's curiosity and creativity in music, crafts, nature studies and especially reading. Though Slim Goodbody, the Toothbrush Family, and Captain Nemo have been added in recent years to update the program's content, the premise is still the same—children should be respected and treated as the intelligent, inquisitive, imaginative people they are. Captain Kangaroo's Treasure House survives as a place where a child's questions are encouraged and the answers entertainingly discovered.

What better way to introduce classical music into a child's contemporary world than to enlist the aid of Leonard Bernstein, Michael Tilson Thomas or Beverly Sills? Since 1958, CBS has been sharing their expertise and the New York Philharmonic "Young People's Concerts" with America's youth.



Originated in 1924, the "Young People's Concerts" came to television in 1958, under the baton of Leonard Bernstein. During his 15 years as musical director, Mr. Bernstein employed many ingenious and intriguing techniques to introduce the works of classical composers to youngsters. Michael Tilson Thomas carried on this tradition in 1972 when, at the age of 26, he joined the concert series as writer, narrator and conductor. Since 1977, Beverly Sills has served as concert hostess. From "What Does Music Mean?" (1958) to the most recent installment, "Why A Conductor?" (1979), these concerts have garnered numerous awards and earned an honored reputation as the premier series in the effort to foster music appreciation among the young.

24 NOVEMBER, MONDAY

25 NOVEMBER, TUESDAY

26 NOVEMBER, WEDNESDAY

27 NOVEMBER, THURSDAY

THANKSGIVING DAY

28 NOVEMBER, FRIDAY

29 NOVEMBER, SATURDAY

30 NOVEMBER, SUNDAY

1 DECEMBER, MONDAY

2 DECEMBER, TUESDAY

3 DECEMBER, WEDNESDAY

HANUKKAH

4 DECEMBER, THURSDAY

5 DECEMBER, FRIDAY

6 DECEMBER, SATURDAY

7 DECEMBER, SUNDAY

A lovable 'blockhead' in search of the true meaning of Christmas and a sinister miser out to hijack Christmas headline two of the season's most enduring animated specials. Bringing delight to children and adults alike, these specials savor the anticipation everyone shares as Christmas approaches.



The PEANUTS® gang made its television debut in December 1965 with "A Charlie Brown Christmas." Since then Charlie Brown, his philosophical friend Linus, the fuss-budget Lucy, and the Walter Mitty of dogdom, Snoopy, have been featured in 19 different specials, earning them a position as CBS's official harbingers of holidays. Joining them during the Christmas season is the annual retelling of Dr. Seuss' fable of the larcenous, mini-hearted Grinch who tries to erase Christmas from the tiny town of Whoville by stealing all the material symbols of its Yuletide celebration, only to discover that the real spirit of the season is beyond his covetous grasp.

If drama is an expression of the human spirit, then drama for youngsters should be an expression of their spirit— inquisitive, sensitive, growing. "J.T." and "Joey & Redhawk" are just two of the quality dramas CBS has commissioned for and about young people.



First of the "CBS Children's Hours," "J.T." is the story of a ghetto youngster who befriends and nurses a wounded stray cat. Though the animal later dies, the guidance offered by a kind shopkeeper helps J.T. understand that caring for others can at times be painful, but the self-respect gained makes it worth the risk. In 1978, CBS initiated the "CBS Afternoon Playhouse" with a mini-series about two 14-year olds named Joey and Redhawk. Though from different cultures, each boy is struggling against goals his family has set for him. When circumstances unite them in the wilderness, they find that to survive they must overcome their prejudice and trust one another. Facing and conquering the challenges together, each comes home with the new knowledge that to develop one's own potentials to the fullest is the only goal worth achieving.

8 DECEMBER, MONDAY

9 DECEMBER, TUESDAY

10 DECEMBER, WEDNESDAY

11 DECEMBER, THURSDAY

12 DECEMBER, FRIDAY

13 DECEMBER, SATURDAY

14 DECEMBER, SUNDAY

15 DECEMBER, MONDAY

16 DECEMBER, TUESDAY

17 DECEMBER, WEDNESDAY

18 DECEMBER, THURSDAY

19 DECEMBER, FRIDAY

20 DECEMBER, SATURDAY

21 DECEMBER, SUNDAY

CBS News' continuing endeavor to find an effective format for reporting current events to young people succeeded in 1971, when a series of mini-broadcasts were interspersed in the CBS Saturday morning line-up, each covering an important happening "In the News."



Tailored to the elementary school child's shorter attention span and smaller vocabulary, the virtue of each "In the News" segment lies in its brevity. Making adept use of film and other graphics, these reports may feature an event on the other side of the world, or one which may affect the child personally, such as bus-ing. The success of "In the News" led more recently to "30 Minutes," a newsmagazine for junior and senior high school students. Using the successful "60 Minutes" format, "30 Minutes" reports topics and issues of concern to teenagers including addiction, runaways, and a look at the plight of teenagers held in adult prisons, entitled "Boys in the Big House." Closing with segments on the law as it affects young people, "30 Minutes," in conjunction with "In the News," adds a current, articulate, informative outlook to Saturday daytime programming.

Hey! Hey! Hey! "Fat Albert and the Cosby Kids" changed the look of Saturday mornings in 1972. Actor-comedian Bill Cosby joined up with some animated pals from his youth in urban Philadelphia to initiate this first experiment in pro-social programming for young people.



Fat Albert, Weird Harold, Dumb Donald and a young Bill Cosby, all came to animated life with a special mission—to illustrate the important lessons they've learned about growing up. As the only live character in the animated series, a grown-up Bill Cosby appears as host to emphasize the messages of pro-social behavior Fat Albert and the gang learn as they face the inevitable consequences of getting caught telling a lie; of not obeying their parents; of poking fun at others; and even of watching too much television. Successful since its debut, "Fat Albert and the Cosby Kids" has remained a permanent fixture on Saturday mornings, and its creative concept of presenting pro-social messages as an integral part of the animated cartoon has set a new standard for network children's programming in the 1970's.

22 DECEMBER, MONDAY

23 DECEMBER, TUESDAY

24 DECEMBER, WEDNESDAY

25 DECEMBER, THURSDAY

CHRISTMAS

26 DECEMBER, FRIDAY

27 DECEMBER, SATURDAY

28 DECEMBER, SUNDAY

To explore a full repertory of the arts ranging from dance, to opera, to literature, to poetry, and to jazz, CBS initiated a new concept in the 1970's, "Festival of the Lively Arts for Young People."



By broadening the scope of its commitment in this field, CBS could now produce programs heightening children's awareness of other lively arts in much the same way "Young People's Concerts" had given children a new appreciation of the symphony. Where the "Concerts" made use of the knowledgeable talents of Bernstein, Thomas and Sills, "Festival" programs were hosted by actors and artists familiar to young audiences from popular television programs. During the last seven seasons, Danny Kaye took children behind the scenes at the Metropolitan Opera, Gabe Kaplan hosted a tour of the National Gallery, Henry Winkler visited the Bard of Avon, and pictured above, Richard Thomas' narration of Gilbert & Sullivan's "HMS Pinafore," and also Dionne Warwick's look at "The Rompin', Stompin', Hot & Heavy, Cool & Groovy All-Star Jazz Show."

29 DECEMBER, MONDAY

30 DECEMBER, TUESDAY

31 DECEMBER, WEDNESDAY

1 JANUARY, THURSDAY

NEW YEAR'S DAY

2 JANUARY, FRIDAY

3 JANUARY, SATURDAY

4 JANUARY, SUNDAY

